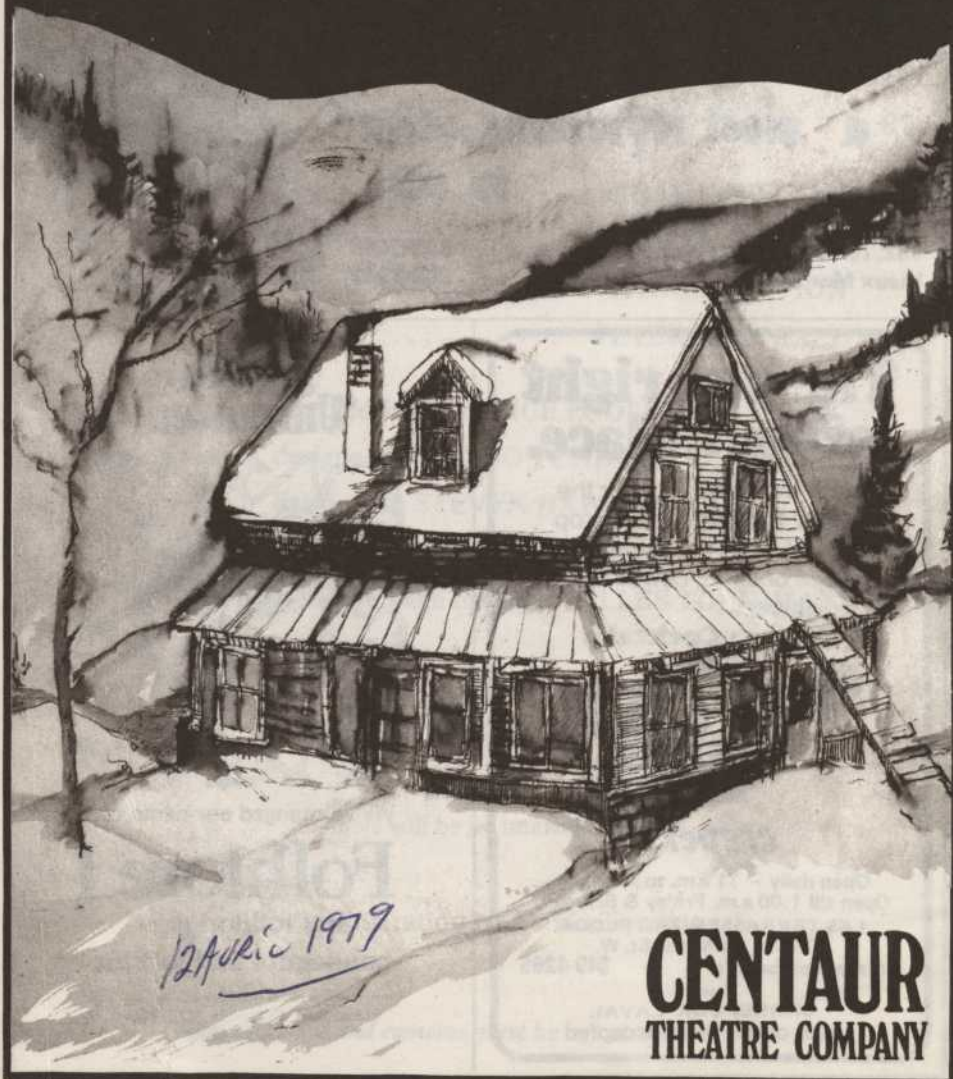


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CENTAUR THEATRE COMPANY

presents

WEEDS

by Beverley Lockwood

(April 10th – May 20th, 1979)

CAST (in order of appearance)

Pa SEAN SULLIVAN

Mag BETH KAPLAN

Jules PATRICK PEUVION

John PETER MACNEILL

directed by MAURICE PODBREY

designed by GUIDO TONDINO

lighting by STEVEN HAWKINS

stage manager ERIKA KLUSCH

assistant stage manager GILLES TORDJMAN

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cover illustration by Guido Tondino

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cast – (in alphabetical order)

BETH KAPLAN (Mag) – last appeared at **Centaur** in CRUEL TEARS. Currently living in Vancouver, she has performed with most Vancouver theatre companies. Her roles have included Denise in “Bonjour, là, Bonjour”, Freddy in “The Club” and Agnes in “Shadow Box”, all for the Arts Club Theatre; she most recently appeared in 2 new one-act plays for the New Play Centre’s duMaurier Festival. As well, she has worked in film, television and radio. Miss Kaplan is proud to be one of the founders and co-chairman of the Vancouver Artists’ Alliance.

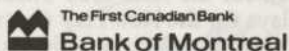
PETER MACNEILL (John) – began his acting career in Montreal and has since had a variety of experience in film, television, radio and on stage. He recently completed a British tour of a new Irish play “Emigrants”. Other stage credits include work with Edmonton’s Theatre 3, Toronto Workshop Productions, and Tarragon Theatre. Among his film credits is the television feature “The Immigrants”. **Centaur** audiences will remember his performance in NOTHING TO LOSE, COMEDIANS, and most recently as Johnny Regan in BALCONVILLE.

PATRICK PEUVION (Jules) – is appearing in English-language theatre for the first time. A graduate of the National Theatre School, his experience covers more than thirty plays at a number of theatres including le Théâtre du Nouveau Monde, le Centre national des Arts, le Théâtre de Quat’sous and le Théâtre Populaire du Québec. Television credits are extensive, most recently “Le Clan Beaulieu” for Télé-Métropole. He appeared with Jeanne Moreau in the film “Je t’aime” and with Angie Dickinson and Lino Ventura in “Labyrinth”. Mr. Peuvion’s credits include dubbing and commercials.

SEAN SULLIVAN (Pa) – was last seen at **Centaur** in David French’s LEAVING HOME and its sequel OF THE FIELDS LATELY several seasons ago. Recent stage credits include Willie Loman in “Death Of A Salesman” at Theatre London, “The Dollar Woman” at Theatre New Brunswick, “Arsenic And Old Lace” at Theatre Compact in Toronto, and “Royal Hunt Of The Sun” at Manitoba Theatre Centre. Mr. Sullivan was the recipient of the Best Actor Award from ACTRA for his television appearance in “Of The Fields Lately” and the Canadian Film Award in 1972 for his role in “Springhill”. He has appeared in numerous television and film productions including “The Beachcombers”, “The Great Detective”, “The Silent Partner”, “2001 Space Odyssey”, “Nobody Waved Goodbye”, “One Man”, “Face Off” and “Why Rock The Boat”.

MAURICE PODBREY (Director) – is founding Artistic & Executive Director of **Centaur**. Since the Company began in ’69, he has directed many productions: most recently, ASHES, SIZWE BANSI IS DEAD, EVE, BACK TO BEULAH, THE ISLAND and THE DREAM PLAY (Voices). Acting credits include THAT CHAMPIONSHIP SEASON, OLD TIMES, DEATH OF A SALESMAN, THE BLOOD KNOT, THE HOMECOMING, UNCLE VANYA, THE BIRTHDAY PARTY and THE ODD COUPLE. Originally from Durban, South Africa, he trained for the theatre at the Rose Bruford College in England, followed by an extensive career as actor and director both in the Provinces and in the West End. He came to the National Theatre School in Montreal in 1966 to be Assistant Director of the English section.

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GUIDO TONDINO (Designer) — is a graduate of the National Theatre School. Montreal audiences know his work for productions such as "Gemini" and "Dusa, Fish, Stas & Vi" at the Saidye Bronfman Centre and "The Seagull" for Montreal Theatre Lab. Other credits include "Les Canadiens" at Neptune Theatre in Halifax and "Le Quadrille" and "Le temps d'une vie" at Théâtre Populaire du Québec — the latter toured Europe. He goes to Festival Lennoxville this year to design "The Murder of Auguste Dupin" and "Eight To The Bar". Mr. Tondino teaches at Bishop's University.

STEVEN HAWKINS (Lighting Designer) — is **Centaur's** resident lighting designer and Head Technician of **Centaur 2**. **Centaur** audiences saw his work in LES CANADIENS, TORONTO, THE ISLAND, PAPER WHEAT, TRAVESTIES, BALCONVILLE, ASHES and THE WINTER DANCERS. Other credits include "Rosencrantz and Guildenstern Are Dead" for Painted Bird Theatre and "Can Opener" for Vis-à-Vis Productions.

ERIKA KLUSCH (Stage Manager) — is back for her second season at **Centaur**. She is a founding member of the Gryphon Theatre in Barrie, Ontario and has been stage manager for Toronto Workshop Productions, Factory Theatre Lab, Theatre Plus, Toronto Arts Productions at the St. Lawrence Centre and production stage manager for Theatre Compact. Ms Klusch has worked extensively in other Canadian theatres: Stratford Festival, Theatre Aquarius in Ottawa and the Neptune Theatre's Second Stage in Halifax. She has stage managed concerts for International Women's Year as well as several tours. Last summer she was stage manager for Festival Lennoxville.

GILLES TORDJMAN (Assistant Stage Manager) — most recently stage managed the Maritime tour of two children's plays produced by the National Arts Centre's Hexagon. Prior to last summer's season at the Piggery Theatre, Gilles also stage managed the **Centaur** — N.A.C. co-production of THE DREAM PLAY. Last winter, Gilles toured with the **Centaur** production of David Fennario's NOTHING TO LOSE as stage manager and company manager, after having completed a season at La Poudrière Theatre — stage managing such shows as Ayckbourn's "The Norman Conquests", De Musset's "Le Chandelier", and Dumas' "Les Millionnaires".

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ABOUT THE AUTHOR

I am 37 years old. Until I was 17 I lived on a farm in rural Quebec, in a community called Avoca. During that time we had no electricity – the house was heated by wood stove and furnace, and we used oil lamps for light. I lived with my father and mother, my grandparents, my sister, and until they moved to the States when I was 5, with my aunt, uncle and two cousins. Nuclear families seem totally abnormal to me.

The population of Avoca at that time was perhaps 100, all relatives. We were fairly isolated, being 7 miles from the nearest town. I can remember going to town in winter with horses and sleigh for supplies. My grandmother drove a sleigh in winter and a buggy in summer.

Our part of Avoca was known as the Young Settlement because of the large group of Youngs who proliferated there. My great-great-grandfather who started the settlement had 10 children. My great-grandfather had 18 – and so on. I suppose, because of their large families, the Youngs were less prosperous than most families in Avoca, some of whom considered us trash. Consequently, the Youngs became fiercely proud of their name and were known far and wide as bloody fighters and hard drinkers.

The farm where I grew up is deserted now. The Young Settlement no longer exists. There's only one of us living there now, and he's a bachelor, but the name keeps us one clan still. In 1976 we had a family reunion, all the descendants of the original Youngs, and there were literally hundreds of us. No one can accuse us of not having done our share to counter the 'Revenge of the cradle'.

When I tell people where I come from, they say - oh - the Ottawa Valley, and I say - no - the Laurentian Mountains. We were definitely a hill people. (David Fennario calls me 'an unreconstructed hill-billy'.)

The Kellys are my secondary clan. My grandmother was a Kelly. She had no trouble holding her own among the Youngs, being extremely outspoken and very Irish. It's because of that I've made the characters in WEEDS Irish instead of Scottish. In reality we're all about half and half or 100% Celtic – whatever.

The Kellys are less bloodthirsty, more mystical, more poetic and more ambitious than the Youngs. The Youngs are more musical, better dancers, better story tellers and have worse tempers. (In reproductive matters they're equal.)

I attended a one room school (that my great-grandfather built to educate his 18 children) until I was 8. The teacher was a relative, as were all the children. In 1950 the school was closed and we were bussed 15 miles to a large consolidated school in Grenville. Instant trauma! Hundreds of strangers. In a way I've been in exile since then. The town children, real Ottawa Valley types, considered us ignorant hicks. We did extremely well in school nevertheless – so much so that the principal began to use us as examples for his pet theory – that T.V. ruined children's brains. He insisted we were clever because we had no electricity, and therefore no T.V. But we went on thinking it was because we were far more intelligent to begin with.

(Continued on page 10)

Centaur Theatre Company, a professional company operating within the jurisdiction of Actors' Equity Association and a member of the Professional Association of Canadian Theatres performs under the auspices of the Centaur Foundation for the Performing Arts

CENTAUR THEATRE COMPANY

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PETER SMITH Technical Assistant

for this production

GILLES TORDJMAN Assistant Stage Mgr.

acknowledgements

Bazil Zarov Playwrights' Workshop Inc.
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ABOUT THE AUTHOR (continued from page 9)

I met my husband at a square dance when I was 14 and married him when I was 17, shortly after I came to Montreal to work at Bell Telephone. After we were married I escaped to work at C.P. where my husband still works. I loved it, but I hated office work. I left in 1964 to raise kids and write (or so I thought). Actually, I found it utterly impossible to raise kids and write at the same time, so I didn't start seriously again until my youngest went to school.

As far as coping with writing and a husband and three children is concerned — I don't. I just muddle through. I'm about as far from supermom as you can get.

What I'd love to do is raise sheep. But I never really wanted to be a farmer's wife. No — I wanted to be the farmer myself. What I needed was a farmer's husband. There's no such creature — so I'm writing plays about raising sheep, and that's O.K. too.

Beverley Lockwood

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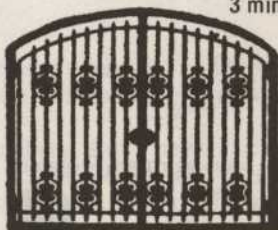
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